836 /141 cont./ as are the other customs; there is one very
864 interesting one, the respect for the Tuareg girl. Contrary to a commonly held opinion, the young girl about to be married is always a virgin (physically) among the nobles and nearly always one among the imrads.

839 In their first youth, the Tuareg behave as do all the children of the world; they practice solitary masturbation, girls and boys using procedures characteristic of the country.

786 The first amorous relations between Tuareg girls and boys take place after celebrations. It is well to describe these celebrations, for accounts of the famous "courts of love" have been much exaggerated.

We have seen that the Tuareg organize a tendi on the
534 occasion of a family ceremony. The tendi takes its name from the instrument used, the large wooden mortar over which is stretched a skin which has been dampened previously. The women gather around the tendi, and one or two beat out traditional rhythms on the skin, which resonates dully. One of the women chants an endless series of couplets while her companions mark the measure by clapping hands and take up the refrain in chorus. The songs evoke past combats as well as recent events; they vaunt the merits of a camel or those of a person; some are improvised. Widows, divorced women, and young girls take part in the tendi, but married women, with the permission of their husbands, also go. A woman leaves the tendi if one of her parents approaches it.

The songs continue, accompanied by the tom-tom; the men then come to sit behind the singers, listen, and also sing. Each hugs his female companion next to him, but hardly passes the limits of a public flirtation. The tendi continues late into the night while the old people sleep in the tents.

526 In the daytime the tendi is the indispensable accompaniment of the ilougan, which may be defined as "a tournament on camel back."